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THE CHASE OF "THE PRESIDENT"
By Carlton T. Chapman

NATIONAL ACADEMY OF DESIGN EXHIBITION

Of the seventy-seventh annual exhibition of the National Academy of Design, New York, which closes with the date of this issue of BRUSH AND PENCIL, one can speak with no stinted measure of praise. Very few of the three hundred and eighty-nine pictures displayed, judged by reasonably strict canons of criticism, are unworthy of the galleries in which they are hung. On the other hand, a larger number of canvases than usual are of a quality that deserves special mention and commendation.

The galleries this year present an unusually attractive appearance in the Fine Arts Building. This is due partly to the character of the works shown, and partly to the fact that all the galleries are used, and the area of wall space thus available precludes the necessity of crowding. The hanging committee was thus enabled to give good position to most of the important pictures.



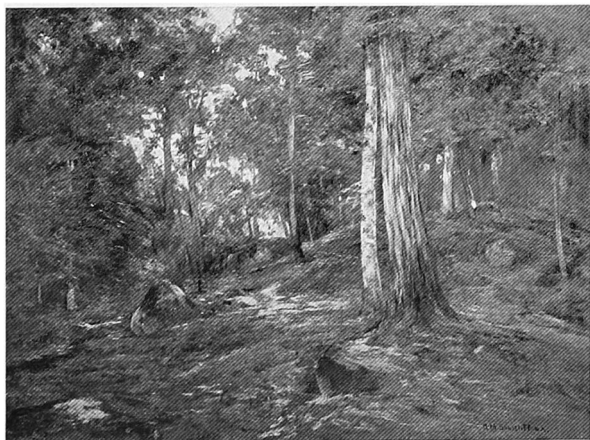
HACKENSACK MEADOWS

By J. D. Woodward

Few of the artists who sent works to the exhibition have reason to complain of the positions assigned them. In former years the younger exhibiting artists have felt a grievance that the older men

pre-empted the best places, and that the productions of the younger aspirants for fame thus suffered in comparison with those of the academicians. The managing spirits of the exhibition probably have taken cognizance of these oft-repeated complaints, and have generously sought to accord to the newest exhibitors every possible courtesy and advantage.

A close inspection of the canvases convinces one that the various prizes were justly awarded, though possibly there might be a division of opinion as regards Elliott Daingerfield's "The Story of the Madonna," which captured the Thomas B. Clarke prize. This work is dignified and pleas-



THE HILLSIDE

By R. M. Shurtleff

ing, but yet presents a certain incongruity which one would like to see eliminated. The work is interesting, however, from the fact that Mr. Daingerfield has a good conception, and exhibits a fine sense of color and good brush work in its presentation. But one feels a hiatus between the naturalistic and the strictly conventional in his method of treatment. The portraiture in the canvas is essentially modern in its spirit, as is also the rolling landscape which extends beyond the buildings in the design. On the other hand, the architecture depicted and the grouping of the figures would imply that the artist had aimed at a strictly formal arrangement, suggestive of the early Tuscan painters.

There is thus a lack of unity in the picture, which is neither ancient nor modern, but a somewhat unhappy blending of the two. One feels the confused motive, and would prefer to have the story of the Madonna told strictly by old-time conventional methods or wholly in a modern, naturalistic way. When one has said this in criticism of the picture, however, one is forced, in justice to the painter, to admit that the work is strong and meritorious, and is instinct with imaginative reflection which one welcomes, and for which one is inclined to be thankful.

About the placing of the first and second Hallgarten prizes, there can be no doubt—the prizes were earned by the intrinsic merits of the pictures that won them. They went respectively to E. I. Couse for "The Peace Pipe" and to Louis Loeb for "The Mother." Mr. Couse's canvas is an Indian subject, which both in color and in execution is equal to anything that this popular artist has produced in recent years. Not the least of the pleasing qualities about the work is the essential freshness of the conception. One likes to get away from hackneyed subjects or platitudes in paint, and in this picture



SPRING
By Carroll Beckwith



NEAR SANTA CRUZ, CALIFORNIA. By J. C. Nicoll

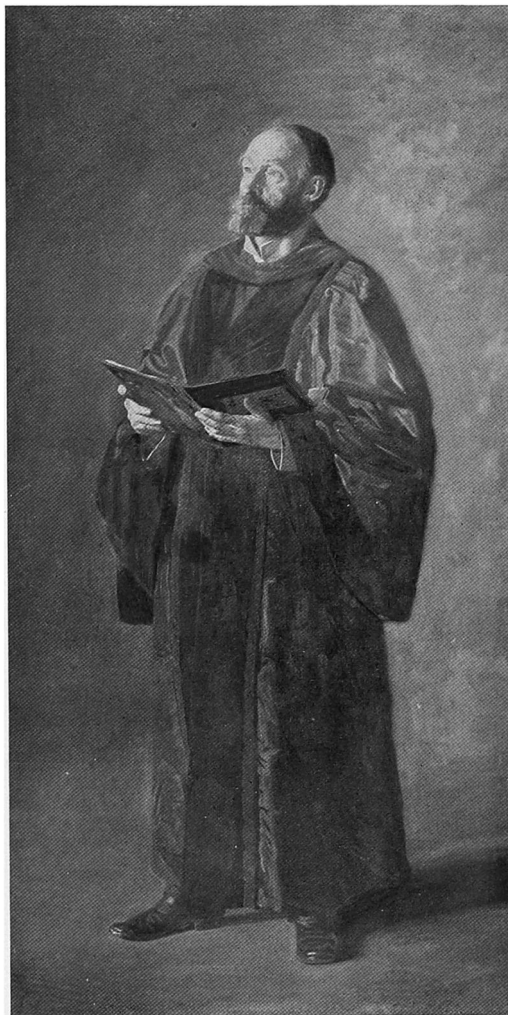


MAN'S HELPMATES. By L. C. Earle

Mr. Couse has succeeded beyond the usual degree, with the result that we have a picture of beauty and interest.

Mr. Loeb's "The Mother" is a double portrait, depicting a young mother cuddling her baby against her cheek. The pose of the principal figure is graceful, and the lineaments are suggestive of refinement and delicacy. There is thus about the picture the charm of maternal sentiment, the same sentiment that made Sergeant Kendall's "The Close of Day" so popular with the public, and made it a prize-winner with the Pittsburg jury. A single picture of this sort, with good, wholesome sentiment, well expressed, is worth more than a roomful of salon theatricalities, and it is refreshing to note that canvases of this sort are supplanting in American exhibitions those works which savor of the Paris shows.

The third Hallgarten prize went to Will Howe Foote for a dainty decorative figure study which is clever of conception and excellent in execution, but which,



THE ROLL OF THE DEAN
By Thomas Eakins

unfortunately for Mr. Foote, is so suggestive of Alfred H. Maurer's "An Arrangement" as to provoke comparison with that striking canvas. Mr. Maurer, it will be remembered, was a prize-winner at the last Carnegie exhibition, and curiously enough it hangs close by the third Hallgarten prize-winner at the Academy's display. The two artists have essayed to do almost the same identical thing, and one is forced to say that Mr. Maurer's work is superior to Mr. Foote's. Had the hanging committee thought of the possible comparison, it would doubtless have hung Mr. Maurer's picture where the similarity of theme and treatment would not have been so obvious.

Walter Clark's "Gloucester Harbor" won the Inness gold medal for the best landscape. The picture is not an especially notable one, but it is a pleasing bit of out-of-doors, harmonious in color, and virile in its strength of conception. Apropos of the awarding of the Inness prize, landscapists make an especially good showing in the exhibition of the National Academy of Design, as, for that matter, they do in all American picture exhibitions. One is reminded of the recent French criticism of our art, that Americans paint nothing but landscapes. This, of course, is a distortion of facts, since our artists are equally capable in portraiture and *genre* subjects. The prominence given to landscapes, however, in our exhibitions lends some excuse for the Frenchman's remark.

In the present Academy exhibition, for instance, there is a wealth of landscape-painting, and much of it is especially interesting. Charles H. Davis's "Summer Clouds" is an eminently effective canvas, characterized by this artist's usual good judgment and deft brush work. It is a fine bit of interpretation, though one is inclined to think it a trifle colder than many of Mr. Davis's less pretentious efforts. Paul Dougherty's "Golden Afternoon" is a bit of poetry in paint, as mellow and pleasing as one could wish, with a certain conservative or old-fashioned air about it that gives it a unique individuality of its own. The artist in this picture has followed the bent of his own fancy, and has been utterly disregarding of modern analyzing methods, and it is due to his ability as an artist to say that he has been eminently successful in the expression of the idea he wished to incorporate.

In "Evening, Belgium," and "Sunset, Holland," Charles Warren Eaton has given the public two pictures luminous in their qualities and rich and pleasing in every sense. It is to be doubted if Mr. Eaton has produced two works more admirable in color than these two simple canvases in which he has undertaken to interpret landscapes of the Old World. As a rule, it is a hazardous venture for an artist to attempt landscape themes with which he is not familiar, since he is very apt to miss the elusive spirit that constitutes the special charm of bits of foreign scenery. That this can be done and be done successfully Mr. Eaton has demonstrated.



IN NEW ENGLAND
By R. Swain Gifford





THE PIANO
By John W. Alexander

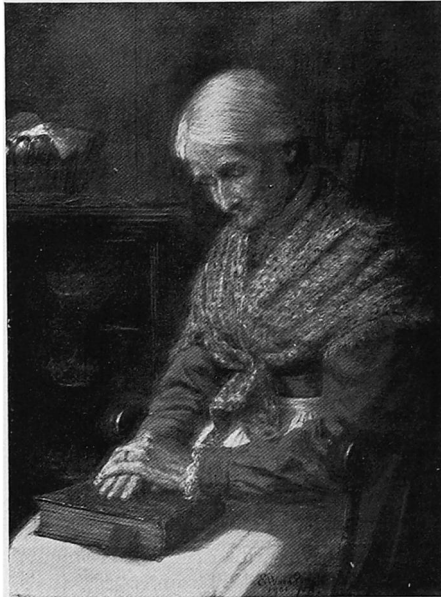


"Early Evening," by Henry G. Dearth, is another meritorious landscape, suggestive of a complete reversion by this artist from the essentially unnatural tone in which he has painted many of his recent works. This canvas is eminently natural, and one would wish that Mr. Dearth would henceforth follow more closely the natural key he has adopted and so successfully carried out in "Early Evening." In this picture he discloses the true instinct of a landscape-painter. His other recent works have not been wanting in fine drawing and in a well-balanced conception of the essential elements of a good picture, but they have been somewhat marred by the false color note he has been pleased to introduce. The canvas just referred to, therefore, comes as a refreshing evidence of reform.

Other effective and interesting landscapes are contributed by W. E. Schofield, Gifford Beal, E. W. Redfield, William A. Coffin, H. W. Ranger, Leonard Ochtman, R. C. Minor, G. H. Bogart, Thomas Moran, W. L. Lathrop, E. P. Ullman, Lockwood De Forest, Will S. Robinson, and Charles H. Miller. Mr. Miller's "Autumnal Day" stands out conspicuous as one of the most charming bits of color work in the exhibition, and Mr. Robinson's "Meadow Ponds" is no less engaging, being marked with the same characteristics.

Mr. De Forest's "Late November" carries the analysis of tree forms to excess, but is, nevertheless, one of the distinctive canvases in the galleries, bearing the unmistakable stamp of the individuality of the painter. Mr. Ullman's canvas is but a tiny piece, but it has characteristics that make it one of the most admired landscapes in the display.

In general terms, the landscapes exhibited are fully up to the average of the best Academy exhibition heretofore given, which is saying much for the quality of the work shown. One might not



PEACE
By E. Wood Perry

hazard the statement that every landscape-painter represented is shown at his best, but certainly there is a paucity of pictures of this class that do not reflect high credit on the exhibitors.

Landscape is not a branch of painting in which one would look for striking novelties, and there is nothing in the exhibition either in subjects selected or methods of treatment that would call for special mention on the score of the unusual. The works displayed are for the most part simple in character, and disclose evidences of earnestness of purpose. They are legitimate efforts in the interpretation of commonplace scenes. Many of them have the poetic charm that can only come from a close study of and a hearty delight in the subject treated. There is an absence, moreover, of the conventional type of picture that relies for its interest on cleverness of technique or the individual mannerisms of the artist. On the other hand, work in which the painters rely on straightforward treatment, good draftsmanship, and a natural palette predominates.

In portraiture there are several exceptionally good examples, but upon the whole the exhibition of this class of work is less interesting than that of landscape. One of the best portraits in the galleries is that of "R. F. Wilkinson," by Carroll Beckwith. This, in addition to being an excellent likeness, is an especially strong and vigorous bit of painting, displaying a good use of color. Irving R. Wiles's "Miss Julia Marlowe" is one of the popular pictures of the exhibition, but one suspects that this is due more to the popularity of the subject than to any supreme excellence in the picture. The canvas lacks distinction as regards style, and the colors border so closely on the gorgeous as to suggest the tawdry. The same may be said, though in a more limited measure, of John F. Weir's "The Rest," the rather pleasing portrait of a woman.

Among other examples of excellent portraiture one may find much to praise in William M. Chase's "Miss Lukens," in Mrs. A. B. Sewell's "Portraits of Two Women," in Frank Fowler's "William M. Irvins," and Thomas Eakins's "Louis N. Kenton." Mr. Fromkes has a "Portrait of a Young Man," George Hughes a "Portrait of a Young Woman," and Mr. Isham a "Portrait of John Austin Stevens," all of which display more than ordinary ability.

Portraiture, to be of interest to the exhibition visitor, must have as its subject somebody of special prominence, as in the case of Julia Marlowe, just referred to—in which event the popularity of the subject serves as a foil for no inconsiderable amount of bad work—or it must have such unusual excellence in point of pose, technique, or coloring that one is disposed to transfer his interests from the subject itself to the limner of the lineaments. Of the former class there are few examples in the galleries, while of the latter there are no inconsiderable number.

As regards the figure pieces displayed, one is inclined not to be

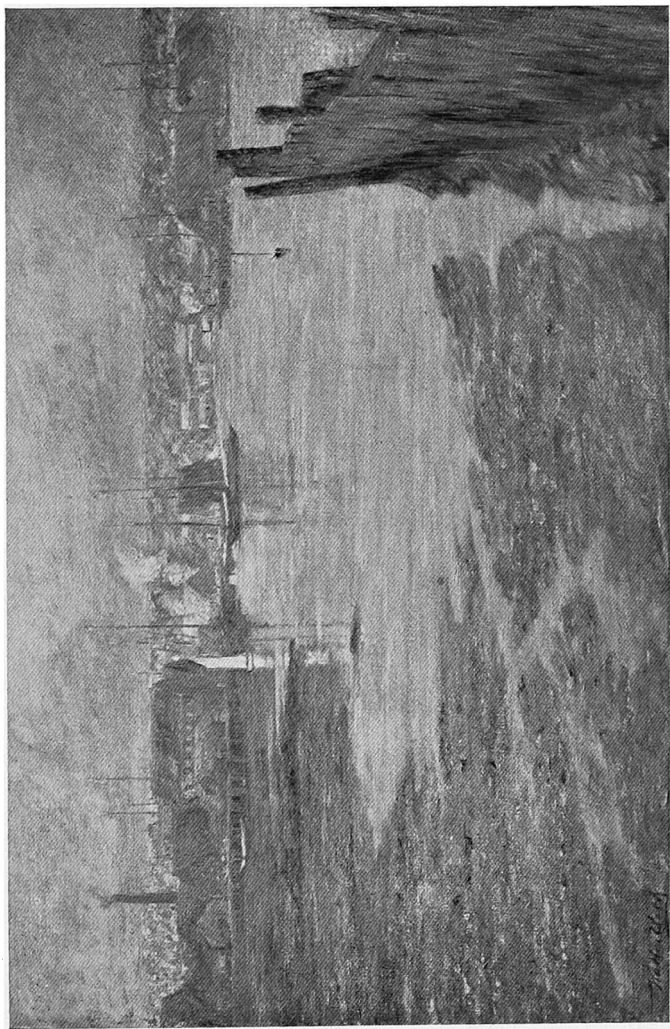
over-enthusiastic. There are few canvases that could in any sense be called notable, though there is much work on a level with the less important examples of this kind of picture that inevitably find their way into public exhibitions. There is much, too, that savors of the stock subjects of the Paris Salon, with more theatricality than sincerity, and more cleverness of color and brush work than worthiness of purpose or originality of conception.

C. Hawthorne contributes an open-air subject, "Provincetown Beach," whose intrinsic worth merited a better fate at the hands of the hanging committee, which put it in one of the rooms where lack of necessary light tends to deaden its charms. This canvas is in no sense the work of a master, but it does disclose marked originality and a vigor of treatment quite unusual. By most critics it would most unquestionably be termed, despite its uncertainty of drawing and its lack of purity of color, one of the brightest and best things in the exhibition.

Childe Hassam's well-known "Penelope" is doubtless the best example of American impressionism, while Frank Millett's "Wandering Thought," Will H. Low's "Elysian Lawn," and Mr. Barse's "June" and "Morning Mist" are among the most conspicuous examples of our academic art. Reference has been made to the work that recalls the questionable taste of the Paris Salon. Two canvases that serve as representatives of this type of picture are Charles A. Winter's "Fantaisie Egyptienne" and F. A. Bridgman's "The Secluded Wood." The former is a full-length semi-nude woman with a serpent twined about her neck and shoulders, more refined than the similar pictures with which Frank Stuck has made us familiar, but essentially of the same disagreeable type.

F. S. Church's "Wolves" and "Sea Gulls" are both thoroughly characteristic of this painter of graceful conceits, in which he has eschewed the yellow tones to which he has long been addicted, and substituted a green which one feels he does not handle so skillfully. Frederick B. Williams's "Sea Idyl" and "Summer" are both charming figure studies, and John W. Alexander's interior study, "The Piano," is not without its touch of picturesqueness that appeals to the spectator. One should also mention Carroll Beckwith's "Spring" and Miss McComber's "Memory Comforting Sorrow" as among the most interesting of the figure pieces.

Beyond this meager list of works in figure studies there is little of which one would care to make special mention. This is not saying, of course, that there are not many clever conceits and pretty ideas fairly well expressed. In point of fact, there is no lack of this sort of passable picture, but a passable picture is not a great picture, and scarcely calls for specific mention. The average or the indifferent canvases in the collection may thus be slighted in a brief review like this without intentional slight to the artist.



GLOUCESTER HARBOR
By Walter Clark



Of the twelve or fifteen pieces of statuary, one may single out A. P. Proctor's relief of orang-outangs, Mr. French's portrait bust, and Mr. Ezekeil's model for a monument to Jefferson as among the best specimens of the art shown.

HARRISON N. HOWARD.



A GRAY DAY
By H. Bolton Jones

LATTER-DAY DEVELOPMENTS IN AMERICAN POTTERY—II

One of the most interesting of recent developments in American pottery is the Teco ware manufactured by the American Terra-Cotta and Ceramic Company of Chicago. This beautiful product has as yet scarcely been introduced to the public, yet one is justified in predicting for it wide popularity. If I mistake not, the intrinsic beauty of the pottery, the variety and fineness of its finish, the richness of its colors, and withal the reasonable price at which the charming pieces can be placed upon the market will make this ware a sharp rival of the older, better known, and more expensive wares that have long met favor in artistic circles.

In saying that Teco pottery is a recent development of the fictile art of this country, scarcely known among collectors, I do not wish to imply that it is a new departure from an older form of manufacture, or that it is a novelty hastily developed under fortuitous circumstances. Really the ware, as it is presented to-day, represents the experiments and efforts of upward of twenty years. It was about 1880 that Wil-